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PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Large-scale Digitization Project, 2007.

DECEMBER 1971
VOLUME 25
NUMBER 4

THE UNIVERSITY
OF CHICAGO
GRADUATE
LIBRARY
SCHOOL

**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR. A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS is published monthly except August by The University of Chicago Press for The University of Chicago, Graduate Library School. Mrs. Zena Sutherland, Editor. An advisory committee meets weekly to discuss books and reviews. The members are Yolanda Federici, Sara Fenwick, Marjorie Hoke, Ray Lubway, Isabel McCaul, and Charlemae Rollins.

SUBSCRIPTION RATES: 1 year, \$6.00; \$5.00 per year for each additional subscription to the same address. Single copy price: \$1.00. Checks should be made payable to The University of Chicago Press. All notices of change of address should provide *both* the old and the new address. Address all inquiries about subscriptions to The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637.

EDITORIAL CORRESPONDENCE, review copies and all correspondence about reviews should be sent to Mrs. Zena Sutherland, 1100 East 57th Street, Chicago, Illinois 60637.

Second-class postage paid at Chicago, Illinois.

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PRINTED IN U.S.A.

Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 25

DECEMBER, 1971

Number 4

New Titles for Children and Young People

Allen, Frances Charlotte. *The Secret Christmas*: illus. by Laura Jean Allen. Putnam, 1971. 26p. Trade ed. \$3.95; Library ed. \$3.64 net.

Ad
K-2 Lively illustrations and the Christmas setting enhance a pleasant albeit not highly original story of a family of mice on Christmas Eve. Save for the relationship between cat and mouse, and the names of the children (Brie, Provolone, Roquefort, Bleu, and Rarebit) the mice children might be human—or Borrowers. Every year, in the space of time between the completion of the decorating of the Christopher family's tree and the coming in of their cat for the night, the mouse family went, one by one, to salvage an item each for their own Christmas celebration. This year little Rarebit was old enough to go for the first time; trapped by the cat and saved by Uncle Edam, Rarebit hastily snatched something that seemed at first a disappointment, but the flat, pointed thing was, he learned, a gold star. The mouse family enjoyed its secret Christmas with Rarebit's star adorning the Christmas branch on their dinner table. The story is adequately told, with an occasional note of light humor, but the plot is thin and the ending rather a let-down.

Arundel, Honor. *The Terrible Temptation*. Nelson, 1971. 173p. \$4.95.

R
7-10 Starting her student days at Edinburgh University, Jan is determined to make nice friends, to get into no close relationships, and certainly not to marry and become burdened with chores and children. Unable to find a room, she calls on her great-aunt Agnes and makes an arrangement to live in the house but to keep to herself. Jan resists falling in love, but eventually succumbs to the warmth and generosity of a man whose attention to other people—his landlord, children, anyone who heeds help—irritates her. Given the chance of a Christmas visit with a wealthy girl, Jan leaves Edinburgh despite the fact that her aunt has just had a stroke and is completely alone. The book ends with her realization that Thomas is so appalled by her callousness that she has lost him too. Written in first person, the story is wonderfully convincing in establishing the character of a self-centered and selfish girl, and commendable in its consistency to the end.

Ashe, Geoffrey. *King Arthur; In Fact and Legend*. Nelson, 1971. 158p. \$4.95.

R
7- An intriguing exploration of the ways in which the legendary Arthur grew out of the known historical and archeological facts about the sixth-century war-leader who checked a Saxon invasion. Ashe discusses the legends and theories about Arthur and his court, carefully distinguishing between those facts substantiated by research and those that remain in the realm of theory. Photographs of artifacts, reproductions of artistic depictions of Arthurian legend, and aerial pictures of sites related to it, add interest to an erudite text written in an informal style. An annotated list of the most important characters, a bibliography, and an index are appended.

Barth, Edna. *Holly, Reindeer, and Colored Lights; The Story of Christmas Symbols*; illus. by Ursula Arndt. Seabury, 1971. 93p. \$4.95.

Ad 3-5 A compilation of information about the symbols, the rites and feasts, the traditional Christmas legends and creatures, the ornaments, and the representations of the Biblical story. This covers the same material as Patterson's *Christmas Feasts and Festivals*, but is a bit more inclusive (although it omits carols) and has an index and a short list of collections of Christmas stories and poems. Because so many topics are covered, each is treated very briefly.

Beatty, John. *King's Knight's Pawn*; by John and Patricia Beatty. Morrow, 1971. 224p. Trade ed. \$5.50; Library ed. \$4.81 net.

Ad 6-9 Christopher Barlow wept when he saw Charles I beheaded, and vowed that he would serve to help his heir regain the throne. With Captain Peter Dell, he went to Ireland to join the army being rallied under his godfather, Sir Arthur Aston, learned the arts of war from Dell, and then found, to his bitter dismay, that Dell was a spy. The story ends with the Roundhead massacre of the Irish and the English Cavaliers at Drogheda. The pace of the book is uneven, but the competent writing style and the fidelity of historical detail are excellent. The authors' notes give copious background information and their sources.

Benchley, Nathaniel. *Feldman Fieldmouse*; illus. by Hilary Knight. Harper, 1971. 96p. Trade ed. \$3.95; Library ed. \$3.79 net.

R 3-5 An engaging fanciful tale, spiced with brisk and sophisticated dialogue, about a mouse who aspires to one glorious night of beauty. Feldman is the uncle of a young fieldmouse, Fendall, who is a boy's pet and who has never learned to fend for himself. Since the boy can talk to Fendall and is entirely sympathetic with the viewpoint of mice, he is invited on several moonlight jaunts and is looking forward to Feldman's great evening: a dance by the light of the full moon. The boy's illness keeps him from attending and acting as guardian, with the result (sadly reported by Felden) that Feldman is picked off by an owl. But beauty is not created in vain: Felden plans to honor his uncle's memory with another gala night. It is worth it, he concludes, to take a risk for the sake of the creative experience. The style is delightful, the animal characters amusing, and the dialogue witty.

Bloome, Enid. *The Air We Breathe!* Doubleday, 1971. 45p. illus. \$4.95.

Ad K-2 A simplified introduction to the causes of air pollution is followed by suggestions for ways in which children can help correct the situation, or in which they can learn more. The author also suggests that one can "tell your teacher in school" and "help your parents make sure the family car is in good running condition" Some of the suggestions are vague, some specific. The text has a condescending tone here and there, and the photographs, informative for the most part, include some that seem posed—one picture is used again in *The Water We Drink*, reviewed below.

Bloome, Enid. *The Water We Drink!* Doubleday, 1971. 43p. illus. \$4.95.

Ad K-2 A companion volume to *The Air We Breathe*. Like May's *Blue River*, reviewed below, this is a book on water pollution written for very young children. This has the directness and focus that May's book lacks, and it points out the necessity of water to maintain life, but it has an occasional note of "talking down" and a few photographs that seem clearly posed.

Bonham, Frank. *Chief*. Dutton, 1971. 215p. \$4.95.

- R
7-10 Although he was hereditary chief of his tribe (Santa Rosa Indians) and was called "Chief," Henry Crowfoot was too young to be treated as a leader. Anxious to do something to improve the tribe's lot, Chief is excited when a lawyer tells him that old papers show that valuable city property actually belongs to the tribe. The lawyer is a has-been, sneered at by the wealthy businessmen who fight the case, but he is helped by the medicine man of the tribe when he is near collapse, and he goes on to outwit the legal battery of the establishment. The author writes, as always, with empathetic candor, the Indian characters neither glamorized nor disparaged. Dialogue and characterization have vitality, the story line has suspense and pace, and the background of Chief's home, a parolee house, is drawn with conviction.

Cohen, Florence Chanock. *Freedom Next Time*. Messner, 1971. 189p. \$3.95.

- M
6-9 Based on "facts and legends" for which no sources are cited, this is the story of a family of wealthy Portugese Jews who have been, for political reasons, converted to Catholicism but are secretly helping other Jews escape from the Inquisition. When their security is threatened, they flee to Antwerp, but this proves to be equally dangerous. The mother of the family—and head of the estate—is jailed, her daughter placed in a convent, and their lives saved only because the daughter's secret husband goes to France to plead for sanctuary with the Ottoman ambassador, who arranges an escape plan. The book gives a good picture of the intricate politics of Europe in 1540, but the historical material is rather obtrusively interpolated, the fever-pitch of the action is never balanced by moments of calm, and the style, although better than mediocre, is marred by trite phrases.

Cunningham, Julia. *Wings of the Morning*; photographs by Katy Peake. Golden Gate, 1971. 27p. Trade ed. \$3.95; Library ed. \$3.79 net.

- M
2-3 Black and white pictures of the photographer's daughter illustrate a text that has a poetic quality. The pictures are not impressive technically, but they seem less posed than do most photograph-stories. The child finds a bird, strokes it gently, and flings it into the air so that it may fly—but it is dead. It falls, and she weeps, then runs to the safety of her father's arms. She is safe, but she knows she will remember. Both as a story and as an introduction of the topic of death for a child this is tenuous, neither amplified nor explicit.

Devlin, Wende. *Cranberry Thanksgiving*; by Wende and Harry Devlin. Parents' Magazine 1971. 30p. Trade ed. \$3.95; Library ed. \$3.78 net.

- Ad
K-3 Maggie and her grandmother lived alone on their cranberry farm, and every year they each invited a guest for Thanksgiving dinner. This year Maggie had asked her friend Mr. Whiskers, whom Grandmother considered an old reprobate; Grandmother had invited the handsome, debonair Mr. Horace, who was staying at the hotel in town. Famous for her cranberry bread (she had turned down lucrative commercial offers for the recipe) Grandmother was sure that Mr. Whiskers wanted to steal the recipe—but it turned out to be Mr. Horace that was the thief. He finds the recipe, Mr. Whiskers retrieves it, and (this in the middle of the holiday meal) Mr. Horace is locked out. The story ends with Mr. Horace wailing so pitifully outside, smelling the pumpkin pie, that they charitably let him have the last piece. The recipe for cranberry bread is appended. The illustrations are lively, the story adequately told, the plot unconvincing, the Thanksgiving setting appealing.

Douty, Esther M. *Charlotte Forten; Free Black Teacher*. Garrard, 1971. 144p. illus. \$2.79.

Ad 4-6 Based, as is Longworth's *I, Charlotte Forten, Black and Free*, on the diary that the adolescent Charlotte began and that ended at the time of her return north after the Civil War. Some of the background material is found in Douty's *Forten the Sail-maker*, a biography of Charlotte's grandfather. Sent to Salem because the schools there were unsegregated, Charlotte—who had grown up in a wealthy, cultured home in Philadelphia—met many members of the anti-slavery movement. She decided to forego the opportunity of joining her father in England despite the fact that she had had unpleasant experiences of discrimination, and went as a volunteer teacher to help the neglected black people of St. Helena Island. After the war, she married Francis Grimké, nephew of the famous Grimké sisters. The book is written in a direct style, with many quotations from the original journal, and is moderately fictionalized. An afterword describes briefly the remainder of Charlotte Forten's life; an index is appended.

Elliott, Sarah M. *Our Dirty Air*; illus. with photographs. Messner, 1971. 61p. \$3.95.

R 3-5 A matter-of-fact discussion of the causes of air pollution, the compounded problem of inversion, and the baneful effects on all living things is presented in a text that also describes some of the ways in which pollution is—or can be—alleviated. The book closes with a chapter on "What You Can Do About Air Pollution" that includes formation of Clean Air Clubs, checking the condition of the family car, writing to authorities, and keeping a record of offenders. An index is appended.

Farley, Carol. *The Bunch on McKellahan Street*. Watts, 1971. 246p. \$4.95.

Ad 4-6 McKellahan Street houses a raffish community frowned upon by the more respectable members of the town, which bothers the children who live there not one whit. Some of them may wish for a father who doesn't drink or a mother who isn't slovenly; one of them probably wishes her mother *were* just a little slovenly—but they enjoy life and each other despite the fact that they haven't much money and are in the midst of World War II. Some of the chapters in this episodic story focus on a single child, some on the group; there are some sustained threads of plot but no major story line. This is capably written and is pleasant reading, but it has a shade too many odd characters and—with eight children and assorted parents—too many characters altogether to be cohesive.

Garfield, Leon. *The God Beneath the Sea*; by Leon Garfield and Edward Blishen; illus. by Zevi Blum. Pantheon Books, 1971. 212p. Trade ed. \$4.95; Library ed. \$5.39 net.

R 8- A stunning book, dramatically illustrated and told in a fluent, imaginative style that has the perception of the poet and the sense of effect of the gifted storyteller. The legends of the gods of Greece and of the human creatures they brought to life are told as a continuous story that begins with the infant Hephaestus, flung into the sea by his mother Hera because of his monstrous ugliness. Awarded the 1970 Carnegie Medal, the book is distinguished both for the lucid manner in which it presents the intricacies of the Olympian pantheon and for the marvelous sonority of its style, a style that makes it particularly appropriate for reading aloud.

Graham, Lorenz. *David He No Fear*; pictures by Ann Grifalconi. T. Y. Crowell, 1971. 33p. \$3.75.

Another tale in the series of single-story editions from Graham's retellings of

- R Bible stories in *How God Fix Jonah*, his version based on the story of David and
K-3 Goliath as told by an African storyteller. All the drama, humor, and colloquial
cadence of the oral tradition are in the fluid and poetic prose. The illustrations
effectively match the strength and simplicity of the story.

Greenleaf, Margery. Dirk; A Story of the Struggle for Freedom in Holland, 1572-1574.
Follett 1971. 238p. Trade ed. \$5.95; Library ed. \$5.99 net.

- Ad Sixteen-year-old Dirk Gerritszoon's parents and his grandmother had been killed
6-9 by the Spanish masters of the Netherlands, and only he and his sister Griet still
lived to serve Holland and William of Orange in any way they could. The fictional
framework is weak in its contrivance (Dirk meets a man on the streets of London
who is in love with Griet, he is in the same house with Griet at the defense of Brill,
he finds her next to him during a battle) but the book has fine historical back-
ground. Good pace, and a brisk writing style.

Hall, Lynn. *A Horse Called Dragon*; illus. by Joseph Cellini. Follett, 1971. 96p. Trade ed.
\$3.95; Library ed. \$3.99 net.

- R Dragon is a real horse, a Mexican mustang brought to Texas when he was twelve,
5-7 one of the horses that was used to establish the Pony of the Americas breed,
and—although the book does not include this later development, trained in the
show ring, where he won an award for his performance. Save for one incident in
which Mexican border officials cheat a Texan, the book is excellent; the few human
characters play a minor role in the story, and the animals' behavior is described
with vigor and sympathy. The story begins with the birth of Dragon, and most of it
is devoted to his years of growth and his leadership of the herd. There is neither
sentimentality nor anthropomorphism, but Dragon emerges as a horse with definite
personality.

Hamilton, Virginia. *The Planet of Junior Brown*. Macmillan, 1971. 210p. \$4.95.

- R A memorable book despite the intricacies of the plot, the book hovering
7-9 between grim realism and improbability in scope. Junior and Buddy are eighth-
graders who never go to class, their absence abetted by the school janitor, who has
made a mock-up of the solar system in a basement hideaway. Junior, who weighs
three hundred pounds, is a musical prodigy whose overprotective mother has made
him as neurotic as she is. Buddy, who lives in an underground hideout as the
protector of a group of smaller, homeless boys, is also Junior's protector. When
Junior loses his grip on reality after visiting his piano teacher (an insane but harm-
less creature who gives "lessons" without letting Junior touch her piano) and being
convinced by her that there is a dead body in her apartment, Buddy rescues him.
With the help of the janitor, he installs his friend in his "planet"—the name for the
hideout—and adjures the other boys to take care of Junior. "Everybody is to see
that Junior doesn't hurt himself," he says, "We are together because we have to
learn to live for each other."

Harris, Rosemary. *The Seal-Singing*. Macmillan, 1971. 245p. \$4.95.

- R This is a memorable novel for young readers, the Scottish island setting flavorful,
7-10 the characters blazingly real, the style, dialogue, and plot masterful. Seven-
teen-year-old Toby and his younger cousin Catriona are joined by another cousin,
Miranda, whose uncanny resemblance to an infamous and beautiful ancestress
strikes a boding note. And Miranda does, indeed, find herself possessed of strange

powers: like the ancestress, she can call the seals. The isle of Carrigona is a seal nursery, and Toby adores the baby seal he is raising as a pet. It is through Miranda that the seals are driven away and court disaster. The supernatural aspect of the story is astutely blended with the realistic, and the reality is remarkably vivid.

Jablow, Alta, tr. *Gassire's Lute; A West African Epic*; tr. and ad. by Alta Jablow; illus. by Leo and Diane Dillon. Dutton, 1971. 47p. \$4.50.

- R Africa has been put in poetic form by the author, an anthropologist and folklorist.
5- The sonorous style has dignity, the story drama. Gassire longs to rule the city-state of Wagadu, but a wise man tells him that he will never do so, that he shall carry a lute rather than a sword, and that his lute will cause the loss of Wagadu. In his vanity, Gassire fights until all but one of his sons is killed and the people are weary of war—then he is sent into the desert and his lute sounds for the first time. Gassire's rage melts, and he weeps, and Wagadu is lost.

Jordan, June. *His Own Where*. T. Y. Crowell, 1971. 90p. \$3.95.

- SpR A touching black love story, a tell-it-like-it-is book in black talk, a poem in
7-9 prose—but this is probably for the special reader who can appreciate the flow of, “She brokenhearted in the brokenland of Brooklyn small-scale brokenland.” Buddy's love is for his father, dying in a hospital, and for Angela, whom he has met there. Angela's parents think she is wild, and when her father beats her she comes to Buddy for help. By court order she is sent to a shelter, and when she gets a weekend pass, Angela goes home with Buddy and they go, then, to an empty house near a cemetery and there they take refuge, there where “love is all the land they need.” Buddy is sixteen; Angela, fourteen, and their love is a beautiful and poignant thing, a hope that can save them.

Kahn, Joan. *Some Things Fierce and Fatal*. Harper, 1971. 241p. Trade ed. \$4.95; Library ed. \$4.79 net.

- R Fourteen suspense stories, chosen with discrimination by the Harper & Row
7- editor of adult mysteries, are included in an unusually good anthology for young readers. Some of the tales are factual, some fictional; the selections are varied in style, mood, and setting. Biographical notes on the contributors are appended.

Kalnay, Francis. *It Happened in Chichipica*; illus. by Charles Robinson. Harcourt, 1971. 127p. \$4.95.

- R Chichipica is a little Mexican village where Chucho goes to school, works for the
4-6 baker Don Rodolfo and lives with his uncle Don Pepe, both of whom he considers great men. And they are indeed great when Chucho's coveted chance at a scholarship for further schooling is almost lost when he is falsely accused of criminal activities and threatened with a stay at a reformatory. The book has a blithe tone and humor, the characters are delightful, and the warm, affectionate tone is reminiscent of engaging stories of Don Camillo.

Keats, Ezra Jack. *Apt. 3*. Macmillan, 1971. 32p. illus. \$5.95.

- Ad The picture book format and the beauty of the illustrations make *Apt. 3* a
K-3 delightful book to look at, but the slight plot and its decrescendo ending weaken the story. Two boys who live in a tenement listen at apartment doors, trying to find the source of the harmonica music one had heard. A blind man invites them into his

apartment and they discover that he is the player. His music moves them, they invite him to walk with them the next day, the music becomes gay and happy, and, "Sam and Ben looked at each other. They couldn't wait for tomorrow," the story ends. The setting, especially as shown in pictorial detail, is interesting, but the story is static.

Kellogg, Steven. *Can I Keep Him?* written and illus. by Steven Kellogg. Dial, 1971. 29p. Trade ed. \$4.50; Library ed. \$4.17 net.

R 4-6 yrs. Amusing illustrations capture the light humor of a story that successfully blends realism and a child's fanciful imaginings. Arnold's mother is quite used to the fact that her wandering boy is going to return home with any stray animal that crosses his path. "I found this dog sitting all by himself. Can I keep him?" No, she explains, dogs are too noisy. Arnold tries a kitten. A fawn he just happened to see at the edge of the forest? A bear cub? Each time, mother explains why not; bears, for example, have a disagreeable odor. The illustrations show mother's wildest fears coming true: the fawn, grown, shredding the furniture with his antlers; the bear, enormous, lying amid garbage and bones; mother being chewed by the tiger that had been a charming cub, etc. Finally Arnold produces a boy. Well, mother says, he may stay for the afternoon but Arnold can't keep him. Last page, no words, Arnold's little friend shoving a large turtle at mother's face when she looks up from floor-scrubbing. A merry story, and one that has every possibility of raising dissension among proponents of feminine liberation because the illustrations show mother (with a ruffled apron, too) engaged in menial household tasks while the one picture of father shows him reading.

Lampman, Evelyn (Sibley). *The Year of Small Shadow*. Harcourt, 1971. 190p. \$4.95.

Ad 5-7 Daniel Foster was the lawyer who had saved Small Shadow's father from a longer sentence than one year for "borrowing" a horse, and in gratitude the boy had been sent to Dan'l for that year. The theme of the story is white prejudice against Indians, (and some Indian prejudice against whites) in the Northwest early in the century. Shad is an obliging and good-hearted child, hurt by rejection and quick to forgive, and he gradually wins most of the townspeople over—unfortunately, this is accomplished by some good deeds rather than by their acceptance of the boy in a spirit of brotherhood, and it does not extend to other Indians.

Lexau, Joan M. *Me Day*; illus. by Robert Weaver. Dial, 1971. 27p. Trade ed. \$3.95; Library ed. \$3.69 net.

R K-3 When Daddy lost his job, Momma went out to work, and then the quarrels started. Now they are divorced, and Rafer especially misses Daddy on his birthday. Otherwise, it's a good day, a "me" day: no chores, and Rafer can choose the television programs. Sent on an errand, Rafer grumbles until he sees a familiar figure and realizes that the "errand" is a prearranged surprise meeting with Daddy. Are they undivorced, he asks. . .and Daddy explains that nothing will ever separate him from his boys. Poignant, candid, and simply written, a story written with perceptive sympathy.

Little, Jean. *Kate*. Harper, 1971. 162p. Trade ed. \$3.95; Library ed. \$3.79 net.

R 5-8 A sequel to *Look Through My Window* (reviewed in the January, 1971 issue) in which Kate Bloomfield became Emily's best friend. Now Kate, who had often talked to Emily about the problems of being a child with one Jewish parent,

becomes even more perturbed when a new neighbor, Mrs. Rosenthal, makes it clear that she once knew Kate's father and that she feels he ought to heal the breach with his family. He takes Kate along for a visit, but their welcome is spoiled when Kate speaks of her mother, since it was the marriage to a non-Jew that caused the breach. In her search for identity and understanding, Kate persuades her father to take her to a synagogue, and the story closes with the two entering together, each nervous, each hopeful. The story is balanced by a continuation of the friendship with Emily, and by Kate's delighted appreciation of a younger child she finds endearing. Stimulating and smoothly written, the book has fine characterization and relationships and a realistic development of a modest but significant plot.

Lobel Arnold. *On the Day Peter Stuyvesant Sailed into Town*. Harper, 1971. 35p. illus. Trade ed. \$4.95; Library ed. \$4.79 net.

R
K-3 "On the day Peter Stuyvesant sailed into town/ All the people came running to greet him/ They shot off a cannon and waited in line/ So that every last Dutchman could meet him," begins the story of how the new Governor cleaned up the deterioration and filth of the colony by putting its citizens to work. Children should enjoy the fun of seeing pictured (in Stuyvesant's dream) the New York of today, a punctuation mark to an ingenious presentation of a bit of colonial history, told in blithe verse and illustrated with pictures that are humorous and handsome.

Lowrey, Janette (Sebring). *Six Silver Spoons*; pictures by Robert Quackenbush. Harper, 1971. 63p. (I Can Read Books). Trade ed. \$2.50; Library ed. \$2.92 net.

R
1-3 A Revolutionary War story for the beginning reader, with enough dialogue and action to add appeal to the historical interest. Mother is at Grandmother's farm in Lexington, so Tim and Debbie decide that they will ride there and bring her birthday present, six silver spoons that have been made to order by Paul Revere. They are stopped by the British, but a kindly officer shows Debby how to disguise the valuable package as a doll. The next day Father must go to Concord to fight against the British, but the birthday spoons have been safely delivered.

Madison, Winifred. *Maria Luisa*. Lippincott, 1971. 187p. Paper ed. \$1.95; Library ed. \$4.43 net.

R
4-6 Because Mama is in the hospital, Maria Luisa and her younger brother come from Arizona to San Francisco to stay with Aunt Rosa and her family. Serious and shy, Maria Luisa finds it difficult to adjust to a big school, to speaking English all the time, to disparagement by her sophisticated cousin Elena. For the first time she is fully aware of the prejudice against Chicanos. Help finally comes from an understanding teacher whose special class in English is a very mixed group; in helping each other, the students gain both social and linguistic confidence, and with one Danish boy, Maria Luisa establishes a fond relationship. Peter Jensen's mother, disapproving of her son's Chicano friend, decides to move away, but Maria Luisa is now strong enough to bear this disappointment, and she finds, by the end of the story, some consolation in meeting a new Chicano girl to whom she can be helpful and in welcoming her mother, who has recovered and come to San Francisco to live. The plot construction is uneven, but the writing style and characterization are competent, and the portrayal of prejudice toward the Chicano community candid.

Manning-Sanders, Ruth. *Gianni and the Ogre*; illus. by William Stobbs. Dutton, 1971. 192p. \$4.95.

R
4-6 Eighteen tales from Mediterranean sources are included in an anthology that maintains the high standard of earlier ones by Manning-Sanders, and that is illustrated with vigorous, dramatic pictures in black and white. Many of the story patterns are familiar: the spurned ragamuffin who returns a wealthy suitor and wins the sultan's daughter; an ogre outwitted by the lad he sought to trap; the step-mother who sends her own daughter off to gain the same wealth that her step-daughter brought home. The style of the retelling is delightful, the conversational tone livened by dry wit and felicitous phrasing. A good book to read alone or aloud, and a fine source for storytelling.

Martin, Lynne. *Museum Menagerie*; Behind the Scenes at the Nature Museum. Criterion Books, 1971. 90p. illus. \$3.95.

Ad
6-9 Although this covers too much ground to be comprehensive, it serves as an overview of the variety of departments in museums of natural history, describes some expeditions, and discusses briefly the preparation and preservation of specimens and the mounting of exhibits. The style is breezy and informal, with occasional passages that have a tinge of the travelogue: "It's time to say goodbye to their New Guinea friends. And another expedition has ended." There is no index; a bibliography and a list of selected natural history and natural science museums in the United States and Canada are appended, the latter giving the city but no street address.

Matsutani, Miyoko. *How the Withered Trees Blossomed*; pictures by Yasuo Segawa. Lippincott, 1971. 40p. \$3.95.

M
K-2 Printed and bound in the Japanese style, reading from back to front, the English words are added to the text of a story originally published in Japan in 1969. An old man who is kind is rewarded for his gentle ways, while his greedy neighbor is thwarted every time he tries to get the reward (gold, jewels, trees that blossom in winter) he has seen and envied. The style is adequate, the illustrations pedestrian; the value of the book may lie chiefly in the fact that it offers children an opportunity to become familiar with the written characters and the format of Japanese picture books.

May, Julian. *Blue River*; illus. by Robert Quackenbush. Holiday House, 1971. 37p. \$4.95.

Ad
2-4 Once upon a time Blue River flowed through the valley, clean and sparkling. First there were only Indians, then "other people came," then the "Indians went away," as did many of the large wild animals. As the town grew, pollution increased, and "many people were sad about the river." Finally, alarmed, people learned that there were other ways to dispose of garbage, asked factory owners to stop pouring chemicals into the water, and realized that everybody must help. The book serves a current interest and a good cause, and is simply written, but it is weak in the inclusion of peripheral information that is then over-simplified, as in the material about the Indians, which implies that they left voluntarily.

Mayne, William. *A Game of Dark*. Dutton, 1971. 143p. \$4.50.

R
5-8 Donald Jackson is an English schoolboy, an only child whose mother is stern and puritanical; his father is an invalid, and Donald's only comfort is the vicar—and Mrs. Jackson discourages their friendship. Lonely and unhappy, Donald takes refuge in a fantasy world, a medieval setting in which a huge and predatory worm destroys everything in its path. The story moves back and forth between the two worlds,

each superbly drawn, and Donald's victory over the worm comes just as, in real life, his father dies. The psychological implications of Donald's struggle against being beaten down and of his feelings of guilt and resentment may not be obvious to all readers, but his story can be read and enjoyed at surface level, since it has strong development, astute characterization, and a compelling style of writing.

Mendoza, George. *Moonfish and Owl Scratchings*; illus. by Peter Parnall. Grosset, 1971. 26p. Library ed. \$3.99.

SpR
3-4 Strong, clean-lined illustrations in blue, green, black, and white, simple in composition and effective in detail, are the background for a single sentence on each double page spread. "A poem is a pond for the moon to bloom," and "A poem is an owl sailing through dark waves of pine boughs." The concepts of what is poetic or beautiful are evocative, but some of the ideas presented are dependent on experience for full appreciation, such as "A poem is a spring frog peeping while you wait for the bird's flight." The book is slight, and its appeal probably will be to the sensitive reader, although it can be used by an adult as a base for discussion of poetic phenomena or experiences.

Merriam, Eve. *Project 1-2-3*; illus. by Harriet Sherman. McGraw-Hill, 1971. 35p. Trade ed. \$4.75; Library ed. \$4.72 net.

Ad
4-6 yrs. A book that introduces numbers one to ten is set in a large urban housing project, its dual purpose being that of describing the setting as well as being a counting book. Since not all of the pages have to do with numbers, and since some of the illustrations are not really clear (some of the nine people in a crowded elevator are only partially seen; one of the ten refrigerators in a storage shop is almost masked by the open door of another) this is not wholly successful as a counting book. As an introduction to a mammoth interracial housing project, the book is more effective.

Miles, Miska. *Annie and the Old One*; illus. by Peter Parnall. Atlantic-Little, Brown, 1971. 44p. \$3.95.

Ad
3-5 The restraint and dignity of the story of a Navajo child is echoed in the quiet beauty of Peter Parnall's illustrations. Annie is devoted to the Old One, her wise and gay grandmother, and is appalled when the Old One announces to her and her parents that she is ready to die, that she will live only until the new rug is taken from the loom. Annie ravel the weaving and tries several other ploys to distract her mother from finishing the rug, but the Old One sees through these tricks. She takes her grandchild aside and explains that all things must go back to the good earth from whence they came—and Annie understands and accepts the inevitable. A strong and gentle story, although it seems not quite credible that a few brief remarks could give such understanding, or that the concepts would be new to a child living so close to nature.

Morrison, Dorothy N. *Mystery of the Last Concert*. Westminster, 1971. 141p. \$4.50.

NR
5-7 Second desk in the violin section of the All-City High School Orchestra, Molly is hoping to win the audition for a solo performance. When her music disappears, she suspects Susan, the concertmistress. She is also worried because a retired opera star insists that old Uncle Henry, the crippled watchman, is a thief. It is obtrusively clear that Uncle Henry was once a professional musician, but the book moves slowly to the point at which All Is Known. A valuable brooch is discovered by

Molly; pinned to a costume, it had been missing for many years and thought by the old prima donna to have been stolen by Uncle Henry, who turns out to have been the promising violinist Enrico Palmino whose career had been ruined by an accident. Uncle Henry gives Molly his valuable old violin, agrees to come out of his masquerade-retirement and teach her; the money from the sale of the brooch is to be used to support the orchestra, which was to have been disbanded for lack of funds. Except for the fact that Molly doesn't get the solo, this is pure formula stuff, slow in development. The musical setting will appeal to some readers.

Noble, Iris. *Emmeline and Her Daughters; The Pankhurst Suffragettes*. Messner, 1971. 190p. Trade ed. \$3.95; Library ed. \$3.79 net.

R 6-10 A lively and informative biography of the woman who left the seclusion of a Victorian home a half-century ago to crusade for woman's suffrage. Emmeline Pankhurst and her three daughters devoted the major part of their lives to leading Englishwomen of all classes in the long struggle for equality. Imprisoned, scorned, and at times beaten, the Pankhursts and their associates moved from speeches and resolutions to mass demonstrations, hunger strikes, and even destruction of property to gain publicity and support for their cause. It took over thirty years—and there were quarrels within the group bitter enough to cause permanent rifts—but women got the vote. While there were other groups working for women's suffrage, none achieved the stature of Emmeline Pankhurst's Women's Social and Political Union. The tone of the book is admiring but far from adulatory, the author's attitude that of enthusiasm for the cause and objectivity toward the biographees. A bibliography and an index are appended.

Oliver, John E. *What We Find when We Look at Maps*; illus. by Robert Galster. McGraw-Hill, 1970. 39p. Library ed. \$4.72.

R 3-4 A good book for encouraging spatial awareness and careful observation as well as for introducing the basic concepts used in map-making. The idea of a map is very deftly presented by the first few photographs, which show a close-up of a baseball diamond, then a view from high in the stands, then a view from a helicopter and last, the final view translated into a map. This comparison of photographs and diagrams proves useful several times during the book, as the author explains the use of symbols, scale drawing, grids and labels, and the various things that maps show, such as location, dimension, direction, etc. The text is direct and clear, marred just a little by the did-you-guess questions that occur frequently.

Olsen, Ib Spang. *Cat Alley*; written and illus. by Ib Spang Olsen; tr. by Virginia Allen Jensen. Coward-McCann, 1971. 48p. Trade ed. \$4.95; Library ed. \$4.39 net.

Ad 3-4 First published in Denmark in 1968, a story of imaginative play that is weakened by a lack of story line or contrast. A brother and sister who have just moved into a high-rise building see, from their window, an intriguing, crowded little alley next to the building's barren courtyard. Laura loses Martin and, in searching for him, finds one magical situation after another as she goes through each of the doorways of Cat Alley: one leads to a prairie, another a ship, etc. When Laura comes home, Martin is there, and the two grin knowingly at each other and look forward to another day in Cat Alley. Some of the episodes have vitality, others are slight; all of the text has humor, echoed in the sprightly and attractive illustrations.

Ormondroyd, Edward. *Theodore's Rival*; illus. by John Larrecq. Parnassus, 1971. 31p. Trade ed. \$3.50; Library ed. \$3.63 net.

R 4-6 yrs. A sequel to *Theodore* (reviewed in the March, 1967 issue) and equally light-hearted. The scuffed toy bear who in that story was trapped in a washing machine is now more smudged than ever, and just as well loved. However, when Lucy gets a new animal for her birthday, Theodore is jealous of the other bear and not at all unhappy when it is lost during a shopping trip. When Lucy bemoans her panda, Theodore is surprised: a panda, and he had thought it another bear. He effects a rescue, and the two toys, no longer rivals, enjoy a tea party with Lucy. The plot is a variation on a familiar toy-story pattern, but it is told in fresh, humorous style, with Theodore as peppery a little character as before.

Peck, Richard, Ed. *Mindscales; Poems for the Real World*. Delacorte, 1971. 165p. \$4.95.

R 7- *Mindscales*, the compiler states in his preface, is "designed to emphasize communication through a collection of poems, mostly modern, that deal in encounters with a real, hectic, unpretty, and recognizable world." And so it does, many of the selections speaking bluntly of the familiar and often unattractive scenes of every day, although some of the poems are lyric or lofty. Not quite as impressive an anthology as *Sounds and Silences*, also edited by Peck, but a good one. First line and author-title indexes are appended.

Pellowski, Anne, comp. *Have You Seen a Comet? Children's Art and Writing from Around the World*; comp. by Anne Pellowski, Helen R. Sattley, and Joyce C. Arkhurst. Day, 1971. 121p. illus. \$7.50.

R 4-12 Pictures chosen from the Information Center on Children's Cultures' international collection of children's art range from ingenuous, lively drawings by younger children to some stunning paintings by young adolescents. The techniques and styles are as varied as those of the writing, which is given in the original language and an English translation (with one exception: Turkish). Of the selections written in English, many were composed by children to whom it is a second language, the foreword reminds us. Some of the writing is humorous, some imaginative, some serious; the most noticeable quality of the collection is its universality—barring superficial cultural differences, the problems, pleasures, and aspirations of these representatives of seventy-five countries show very clearly how like each other are the young people of our world.

Selsam, Millicent (Ellis). *The Carrot and Other Root Vegetables*; photographs by Jerome Wexler. Morrow, 1971. 48p. Trade ed. \$4.50; Library ed. \$4.14 net.

R 2-4 Millicent Selsam's science writing is exemplary: clear, authoritative and well-organized, the writing style simple and direct without being choppy. The description of the life cycle of biennial root vegetables is made even more lucid by the sharp, enlarged photographs, and the book made more readable as well as attractive by the spacious page layout and the large print.

Shaw, Evelyn. *Octopus*; pictures by Ralph Carpentier. Harper, 1971. 61p. Trade ed. \$2.50; Library ed. \$2.92 net.

R 1-2 Written by the Curator in the Department of Animal Behavior at a museum of natural history, a good first science book. Although the behavior of an octopus is described in sequence (hunting for food, avoiding predators, seeking a home, laying and guarding eggs) this is not fictionalized. The writing is direct and simple, the information interesting, the illustrations attractive but not always clear in detail.

Stevens, Leonard A. *The Town that Launders its Water*: how a California town learned to reclaim and reuse its water. Coward, McCann and Geoghegan, 1971. 125p. illus. \$4.49.

R 6- When, in the 1950's, the regulations that determined the legal purity standards for sewage effluent (the residue, dumped into natural streams) changed, the town of Santee, California was in trouble. It could join a metropolitan system that would carry sewage to the ocean, or could go it alone. The disposal and purification system that the water district manager worked out is a landmark in the story of water pollution and conservation. In an area with only ten inches of rainfall in an average year, Santee now has eight freshwater lakes for boating and swimming—and all of the water comes from reclaimed sewage water! It took years of trial and error, the solving of complex legal and financial problems, and an educational campaign to make the concept acceptable to the public, but the citizens of Santee now enjoy the beauty and pleasure of water that is saved and safe. Diagrams and photographs make the procedures clear, and the straightforward text has an unexpected element of suspense, since each step of the venture was a calculated risk. An index is appended.

Strandquest, Dominique Michele. *Maximus*; written and illus. by Dominique Michele Strandquest. Harper, 1971. 31p. Trade ed. \$3.50; Library ed. \$3.79 net.

NR K-3 A very wealthy banker, Maximus Bonaparte III, had no idea what the life of the poor was like until he met Glorious, whom he brought into his home one evening when he looked out the window and saw a ragged figure shivering in the snow. After Glorious took him to see her old neighborhood, Maximus distributed money to all, and on Christmas Eve he announced to the citizenry that he would build a school, a hospital, and new housing for the poor. That very night Maximus, a changed man, and Glorious were married by moonlight. The drawings are filled with intriguing detail, some rather overfilled, and the characters are all moles (Mice? It's hard to tell) whose hands and feet seem humanoid, and who are in every way, save for their heads, human. The story is a combination of sentimental Victoriana and anti-poverty zeal, the style sedate.

Sullivan, George. *Understanding Architecture*. Warne, 1971. 108p. illus. \$3.95.

R 5-9 Photographs and clear diagrams of architectural details supplement the textual explanations of the styles and construction techniques in building from the simplest post-and-lintel of ancient times to the skyscrapers, prefabricated homes, and free design of today and the ecologically-oriented buildings that have been suggested for the future. Although succinctly written, the book is comprehensive in scope and lucid in style. A phonetic guide to pronunciation of architectural terms and an index are appended.

Tison, Annette. *The Adventures of the Three Colors*; by Annette Tison and Talus Taylor. World, 1971. 17p. illus. Trade ed. \$3.95; Library ed. \$4.23 net.

R K-3 A slight plot about a boy experimenting with paint is used for a lesson in obtaining secondary colors from primary blue, yellow, and pink. The book uses transparent overlays very cleverly, so that when a blue seal on the transparent page overlaps a pink flamingo, there is a purple turtle where there is overlap. The pages also show how all three colors make brown, and a final set of pages show the variations that can be obtained with shades of the three primary colors. Attractive, and a very clear way of demonstrating color mix.

Toye, William. *Cartier Discovers the St. Lawrence*; illus. by Laszlo Gal and with maps. Walck, 1970. 32p. \$4.25.

Ad 5-7 An account of the three exploratory voyages of Jacques Cartier, the first in 1534, along the St. Lawrence, that helped pave the way for French colonization in the New World. The book is handsomely illustrated, with text on one page difficult to read because of dark background color. The narration is broken by italicized passages in first person which are presumably what the author refers to in his textual reference to "the records we know were likely put down by some unknown writer who heard of the voyages from Cartier's own lips." No source is specified, save as "an account. . . in the form of a journal." The writing is solid, almost heavy; the material is interesting; there is no bibliography, index, or table of contents.

Uchida, Yoshiko. *Journey to Topaz*; A Story of the Japanese-American Evacuation; illus. by Donald Carrick. Scribner, 1971. 149p. \$4.95.

R 5-7 As soon as they heard the news of Pearl Harbor on the radio, the Sakanes were worried. How would it affect them? Yuki and her brother Ken were American citizens, but their parents had come from Japan and Dad worked for a Japanese firm. They learned soon enough: Dad was taken away by the F.B.I., they were all enemy aliens, and they would be evacuated from the coast along with all other Japanese-American residents. The story's central character is eleven-year-old Yuki, and it is through her reactions that the hurt bewilderment and resentment of these innocent victims is shown. Herded from their homes to an Assembly Center and then to a Relocation Center at Topaz, Utah, Yuki adjusts to uprooting and even to the harsh life behind a barbed wire fence. The story, based on the author's personal experiences, is told with remarkable balance and objectivity.

Untermeyer, Louis, comp. *The Golden Book of Poems for the Very Young*; illus. by Joan Walsh Anglund. Golden Press, 1971. 33p. \$1.95.

Ad 3-6 yrs. An oversize book, profusely illustrated by pictures that have precise details, some touches of humor, some of sentimental quaintness. The poems are familiar, for the most part, to anthology users: Ciardi, Brooks, Sandburg, Moore, Lear, Stevenson, Behn, etc. The selections are appropriate if not unusual, the pages attractive if occasionally crowded.

Waber, Bernard. *Nobody is Perfick*. Houghton, 1971. 128p. illus. Trade ed. \$4.95; Library ed. \$4.23 net.

Ad 3-4 A series of daft little stories designed as a book for the preschool child seems more appropriate for the eight and nine year olds. The type of humor, the fact that some of the joke is in the style of the writing, and the fact that much of the humor depends on visual appreciation indicates the independent reader as prime audience. The stories are exemplified by "Say Something Nice," in which a boy and girl are having a conversation: he tosses "Slimy, crawly, creepy things," at her; she responds, "Oh, how terrible! Stop it, Arthur!" and she protests more and more as his comments elaborate on the theme. Called indoors by her mother, the girl says brightly, "This was fun. Let's do it again tomorrow." Alone, he makes a horrible grimace of disappointment. There is a basis of truth to most of the pieces, but the purpose is entertainment, and—in varying degrees—entertaining it is.

Wersba, Barbara. *Let Me Fall Before I Fly*. Atheneum, 1971. 31p. \$5.25.

Ad 4-6 So real had his wonderful and secret world become to the child that he protested when his mother said they were going to the shore to be with friends for a week. How could he bear to leave the fascination of the tiny circus people who performed for him, none over two inches high? He was their audience, their protector: sometimes he put an umbrella up in the grass to keep the rain from the little world. Alarmed by her child's despondency when they returned home and there was only an empty, yellowing space in the grass, the mother calls a doctor. The child is treated, recovers, and knows that he must hide his daydream and act like other children. One night he has a real dream: he is in the circus whispering "Let me fall before I fly" . . . and he falls from a trapeze and is not hurt. "And when the child woke they were still with him," the story ends. Frail, imaginative, and written with grace, the story may have too little substance for most readers, and it has so little of reality compared to the strength of the fantasy that the merging, in the child's dream, of "fact and dream, fiction and longing," is not quite convincing.

Whitney, Phyllis A. *The Vanishing Scarecrow*. Westminster, 1971. 189p. \$4.75.

M 5-6 Joan and her mother are told that they will inherit Uncle Agate's Rainbow Island if they live there for three years. It is an amusement park for children, and they arrive to find that there have been mysterious and apparently meaningless acts of sabotage, with suspicion running rife among the employees, some of whom appear to resent the new owner, and one of whom has been frightened by a scarecrow. Among the exhibits is a field of dummy scarecrows, and Joan quickly realizes that the culprit has used this costume as disguise. The writing style is adequate and the setting intriguing, but the plot is weak and the development of the story line contrived and rather tedious.

Wibberley, Leonard. *Leopard's Prey*. Farrar, 1971. 184p. \$4.50.

R 6-9 A sequel to the four books in the earlier "Treegate Series," set during the Revolutionary War. Here the nephew of Peter Treegate becomes involved in an incident that was one of the provocative causes of the War of 1812: the firing of the British frigate *Leopard* on the American frigate *Chesapeake*, and the impressment of several of its seamen. Young Manly Treegate is accused of helping a deserter and impressed as a powder boy, escapes and is picked up by a Haitian pirate and returned home when a large reward is offered. Although the pirate and his superstitious Mama Amelie seem almost comic opera characters, and the closing scene planned for a final curtain (Manly appears at the family's Christmas dinner just as Peter Treegate reads a letter from Washington saying that the boy is missing and presumed dead) the book has both dramatic and historical interest, is well written, and is strong enough to overcome such minor weaknesses.

Wildsmith, Brian. *Brian Wildsmith's Puzzles*. Watts, 1971. 29p. illus. \$4.95.

R 3-6 yrs. An oversize book, filled with illustrations in vivid colors and lavish detail, is both beautiful to look at and intriguing for the small child to use. The puzzles range from pictures in which there are hidden details to those that require comparison or deduction to find the answer. For example, three patterns in color are in a verso panel, with the question "Can you tell which of these three patterns the butterfly has lost?" The butterfly is on the recto page, flaunting his riotously colored wings.

Wilkinson, Jean. *Come to Work with Us in a Toy Factory*; by Jean and Ned Wilkinson; photographs by Lee Fray; illus. by Roy Hurst. Sextant/ Children's Press, 1970. 41p. \$4.50.

M 1-2 One of a series of books in which full-color photographs of children have been taken against the backgrounds of various industrial or institutional settings (hospital, airport, television stations, etc.) On the page opposite each photograph are a drawing and four very short sentences related to the particular job illustrated. Assembler: "Parts come to me on moving belts/ I know where they belong/ I tighten, fit and straighten them/ And make them good and strong." There is some question about the use of child models, since the series is meant (among other goals) to acquaint children with fields of employment and, according to the teacher's guide that is provided with the book, "to create an interest in jobs," and "to provide the children with specific goals for which to strive in order to give them 'a reason for learning'." To see children—that is, the same children doing different jobs—makes the illustrations patently artificial. The rhyming text is easy to read (short sentences, few difficult words, large print) and the explanations, although occasionally simplified, are accurate. Unfortunately, the posed children and the primer format may alienate older children who might have even more interest in an occupational orientation series.

Wormser, Richard. *The Black Mustang*; illus. by Don Bolognese. Morrow, 1971. 190p. Trade ed. \$4.95; Library ed. \$4.59 net.

R 5-9 Dan Riker had come with his parents from Tennessee to Texas after the Civil War, learning along with his father how to catch and brand wild cattle. When his dad was injured, Dan learned that not many of the men in the big outfit nearby were anxious to help a Union man. One man was: the black mustanger, Will, who was part black, part Apache. He was also willing to let Dan act as his helper and earn a bit of cash. Out of this partnership came a real friendship, even Dan's mother coming to understand that having her son work for this black man meant that Dan was getting the best training he could for the life they had now. The setting is colorful, the construction of the story taut and economical, the plot well-paced and convincing.

Zakhoder, Boris. *How a Piglet Crashed the Christmas Party*; tr. from the Russian by Marguerita Rudolph; illus. by Kurt Werth. Lothrop, 1971. 29p. Trade ed. \$4.25; Library ed. \$3.94 net.

Ad K-2 Oinky was very proud of the fact that he would walk on his hind legs—perhaps too proud. When he decided to disguise himself as a boy so that he could attend the school Christmas party, he was able to deceive several of his friends. Garbed and spectacled, Oinky was not detected until he made a pig of himself at the table. Chased away, he ran home to the accompaniment of a few blows from his offended friends. As he muses, baffled, in the unmasking, wondering how it was known that he was a piglet, the narration ends, "How?" If there's a moral here, it is palatably presented, and the illustrations add verve and a humor missing from the telling if intrinsic to the situation. The style is casual, the story amusing.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of August 12, 1970: Section 3685. Title 39. United States Code)

1. Title of publication: BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS
2. Date of filing: September 22, 1971
3. Frequency of issue: monthly, except August
4. Location of known office of publication: The University of Chicago Press, Journals Department, 5801 S. Ellis Ave., Chicago, Illinois 60637.
5. Location of the headquarters or general business offices of the publisher: The University of Chicago Press, Business Office, 11030 S. Langley, Chicago, Illinois 60628.
6. Names and addresses of publisher, editor, and managing editor: Publisher: The University of Chicago Press, 5801 S. Ellis Ave., Chicago, Illinois 60637; Editor: Zena Sutherland, Joseph Regenstein Library, Room 473, The University of Chicago, Chicago, Illinois 60637; Managing editor: none.
7. Owner: Graduate Library School, The University of Chicago, Chicago, Illinois 60637.
8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities: none.
9. For optional completion by publishers mailing at the regular rates (Section 132.121, Postal Service Manual): not applicable.
10. For completion by nonprofit organizations authorized to mail at special rates (Section 132.122, Postal Manual): The purpose, function and nonprofit status of this organization and the exempt status for Federal income tax purposes have not changed during preceding 12 months.
11. Extent and nature of circulation

	Average no. copies each issue during preceding 12 months	Actual no. of copies of single issue published nearest to filing date
A. Total number of copies printed	10,371	10,500
B. Paid circulation		
1. Sales through dealers and carriers, street vendors, and counter sales	0	0
2. Mail subscriptions	9,289	8,897
C. Total paid circulation	9,289	8,897
D. Free distribution by mail, carrier or other means		
1. Samples, complimentary and other free copies	132	132
2. Copies distributed to news agents, but not sold	0	0
E. Total distribution (C + D)	9,421	9,029
F. Office use, left-over, unaccounted, spoiled after printing	950	1,471
G. Total (sum of E + F - should equal net press run shown in A)	10,371	10,500

I certify that the statements made by me above are correct and complete.

Jan H. Lucks.

(Signature of Publisher)

